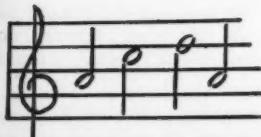


September 1961

THE
Choral Journal

VOLUME TWO
NUMBER ONE

Official
Publication
of the
AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



*A message
from the
President*

On August 26 I met with the MENC Board of Directors in Washington, D. C. at which time we discussed the possibility of ACDA becoming an associated organization.



I am happy to report that by unanimous vote of the Board, ACDA is now officially an associated organization of the Music Educators National Conference.

In truth, our association with them has been going on from the very beginning, with their kindness and helpfulness apparent to all of us. This official confirmation of our ties will allow us to join hands with them in serving the high musical ideals and needs of both organizations.

Other associated organizations include the National Association of College Wind and Percussion Instructors, College Band Directors National Association, American String Teachers Association and the National High School Orchestra Association. Each of these organizations has been able to retain their individual identities while at the same time utilizing the tremendous resources and assistance of MENC.

I know it is your hope as well as mine that this association will prove to be a long and fruitful one.

Elwood Kastor

From the Editor

Despite the delay in getting out the September issue of the Choral Journal, plans are to bring out an issue of the Journal every two months: September, November, January, March and May. We shall need all the material you can send us, so please use the Journal to inform other members of what is going on. May I suggest notes about yourself, honors you have received, moves to new and better positions, vignettes on you and/or your choirs, articles you have written on various aspects of the choral field, speeches you have presented at various meetings, methods of organization, such as those included in this issue, any topic bearing on the choral field that might get some membership reaction.

We are delighted with articles presented this month by various members and hope they will inspire more of you to participate. We plan to present another article by Lou Diercks next issue and will incorporate Choral Reviews at that time. With attending summer session at FSU this year, your editor scarcely has had time to get quills and sand together for this issue, but will try to keep you posted of new and interesting developments.

Our new format this issue is in line with our planning for the use of advertising in future issues to bring you a more stable and bigger journal that will be easier for library filing. We plan also to include lists of member publishers and State Chairmen of ACDA as they are officially appointed to help you keep in touch with ACDA activities.

As one of the Board Members, we are delighted with the recent official affiliation with MENC and know the association will help strengthen both organizations. Be sure to read President Keister's article on the affiliation as well as Harold Decker's fine article on recordings and tape bank.

ACDA 1962 Conference

Plan now to attend the ACDA National Conference in Chicago on March 14-15, 1962. Program chairman J. Clark Rhodes, University of Tennessee, is arranging an outstanding conference program which will extend over to March 16 with a joint ACDA-MENC meeting scheduled for 8:30 a.m. Your editor has accepted responsibilities for the Reading Sessions for the conference. Make your plans now and watch The Journal for further and more completely detailed programs in coming issues.

ACDA Announces Two Composition Awards

The American Choral Directors Association is proud to announce the establishment of two Choral Composition Awards for this year. Similar to the Oswald Award of the American Bandmasters Association, both the Schmitt Foundation Award and the J. W. Pepper Award carry a prize of \$500 for the best choral composition, either sacred or secular, to be submitted during the year 1961-62.

The two winning compositions will be given a premier performance at the ACDA National Conference March 14 and 15, 1962 at Chicago, at which time the awards will be announced. Three nationally known judges will be the final judges of the competition and any U.S. citizen is eligible to participate regardless of sex or age. Each entry must be sponsored by a member of the American Choral Directors Association. ACDA reserves the right of first refusal of publication.

Anyone interested may obtain all information concerning the competition and awards by writing ACDA Awards Committee, Dr. Archie N. Jones, Chairman, 4420 Warwick Blvd., Kansas City 11, Missouri. Other members of the Awards Administrative Committee are Dr. Elwood J. Keister and Prof. R. Wayne Hugoboom.

From the Secretary-Treasurer's Desk

Dues statements have been sent out to most members. Please promptly send your check to me. If you have not received your statement, don't be alarmed. You must be one of the lucky ones who will not be billed until September of 1962. If you have not been billed and do not have a membership card for 1961-62 please let me know.

You may be interested to know that as of September 1, 1961 we have 460 members. Of these 78 have been added to our list since April 1st. We have 23 applications pending. We are growing fast. Let's keep going.

I would like to make two requests. 1. That you answer promptly all mail received regarding ACDA. At times the pending letters file gets much too big. I have to write up to four letters before getting a response. 2. That each member you sponsor has an understanding

that a resume must accompany their application. This holds up more applications than any other one thing.

One thing is missing from our files. Maybe we would never need it, but I feel that when we do need to refer to one of our member's files it is wonderful to have a complete picture of the member's past experience. I have found that we have little and in most cases no information on our charter members. If each of you would send in a resume of your work, our files would be much more useful to us all.

I have found the job as secretary-treasurer to be a big one, but it is most rewarding. Our president did a great job at my desk the past year, making my job this year much easier. Thanks, Woody.

Please let me know if I can help you in any way for we do want each member to be an active working part of ACDA.

The Choral Journal

Official Publication of the American Choral Directors Ass'n

Editor R. Wayne Hugoboom
All communications regarding The Journal should be addressed to the Editor, University of South Florida, Tampa 10, Florida

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Technique and Psychology of the Recording Session

BY ANTHONY C. CAPPADONIA

Today, choral groups throughout the country are "going on record." Professional choirs on disc have influenced the recording concept. Furthermore, choral directors in schools and college have met the challenge to record their choirs for friends, choristers, alumni and general school public relations purposes. Do you have your choir on record? If not, I hope this article will stimulate your thinking and then encourage you to plan a recording session in the near future.

Basically, there are two methods of recording a choir: employ the local school recording service or amateur engineer; or contract professional engineers. Professional companies, specialists in recording school groups, are most helpful because of their experience in hundreds of situations and knowledge of the various student problems. In addition, such companies bring to the school complete professional studio equipment and operating techniques. An educational recording session makes use of the same procedures as those used in recording the largest symphony orchestras and choirs in the nation. Normally, companies bring thousands of dollars worth of equipment consisting of the latest microphones, mixing consoles, play-back and talk-back systems as well as the largest tape recorders. It has been my experience that this plan is the best. The cost, in the final analysis, is very little more than the "do-it-yourself" method. The students gain the unique experience of working with professional engineers and producers. Of course, the company takes full responsibility for recording, jacket and record manufacture, and delivery; this saves a busy music director much aggravation and time.

However, many school choral directors feel the initial expenses may be more than they wish to contract, and also that an acceptable tape recording can be done by the amateur. Most companies will cut a record from tapes submitted by the school. Here are some simple recording techniques which will assist the director to present his choir on record.

Equipment: The quality of the recording is almost directly proportional to the quality of the equipment used; therefore, the more expensive the equipment the better the results. First, one should use a good microphone even though the tape recorder is inexpensive. The crystal microphones that come with most average recorders are the "weak link" in the quality of the set-up. Thus, if one can afford nothing else, he should purchase the best possible microphone appropriate for his tape recorder.

Microphone Placement: It is advisable to place the microphone approximately four feet above the director's head. Effective "mike" placement does require trial-and-error experimentation. However, depending upon the microphone being used, one will have to test to determine how far back to go in order to span the group. The mike should pick up what the director hears; thus it must not be placed in the back of the hall or at a great distance from the group. This seems to be the major difficulty in amateur recording — placing the microphone out in the audience. On the other hand, I caution the director against getting the microphone too close to the group. Microphones in this position do not

Anthony C. Cappadonia has been Director of Choral Music at State University, Agricultural and Technical Institute, Alfred, New York for ten years. He is a graduate of Ithaca College, Ithaca, New York with a B.S. and M.S. degree in Music Education. The Concert Choir of 140 voices he conducts has produced several records a year for the past six years for Recorded Publications Company. He is a member of the American Choral Directors Association, New York State School Music Association and the Music Educators National Conference.



pick up the entire span and will begin to highlight individual voices. So, it is an experimental point of getting somewhere between the two extremes.

Recording Hall or Auditorium: The ideal acoustical hall for recording purposes is one in which the choir sounds best to the director standing on the podium, and in which the microphone picks up what the director hears. You should use a hall that is acoustically "bright" and "vibrant" with good natural reverberation, as in the old-style churches. The bane of choir recording as well as performance is the acoustical materials built into the hall. One major problem in a "dead" hall is flatting, and the fact that there are no overtones to carry the pitch to the next phrase. If the stage is the only available location, it is recommended that all drapes, curtains and rugs be removed from the stage proper. These sound-absorbing materials deaden the tone and reduce resonance. Set the choral risers as close to the wall as the risers permit. A high ceiling (minimum height should be about fourteen feet) is necessary for good recording. Low ceilings add too much reverberation with an accompanying distortion on the microphone pick-up.

Tape Recording Engineering: Be sure to set the volume at the recommended zero level and unless the engineer is very well qualified, do not attempt to ride the gain control. Also, if one is using more than one microphone, he will need a mixing console to blend the sound properly. Dual microphone technique requires a trained engineer. Therefore, I recommend a single microphone placement for recordings done by non-professional engineers. The speed of the tape recorder should be placed at 7 1/2 or 15 ips. Fidelity and overall sound is improved if the speed is set at 15 ips.

Psychology of the Recording Session: The actual recording session presumes that the choir knows the music thoroughly; as if the group is presenting an actual performance. All music *must* be memorized so full attention can be focused on the conductor. Do not announce the recording session too far in advance as tension may build up. In the last few days before the session, let the choristers sing and encourage them. Have a critique later; a one-minute type review of specific problems. There should be no lengthy rehearsal one day before actually recording, preferably rest the voices for a day. At the start of the actual session, the performers should assume a concert-style attitude. They should

—Continued on Page 6

NOTE: Commercial recordings cover a vast field of choral literature so that a listing, to be practical, must be limited. For this reason, many excellent performances have not been included, particularly those of large choral-orchestral works, oratorios, and cantatas. The representative choral music included here-in was selected on the basis of performance quality and musical interest. We hope that many will listen to these recordings and be stimulated to use some of the material on their concert programs. Most of the music is available from publishers.

My special thanks to Russell Mathis for his assistance in this project. Credit should also be given to University of Illinois graduate students who did much of the preliminary research. They are: Mr. Sheldon Littell, chairman; Sandra Botkin, Maurice Jones, and Robert Placek.

1. Allegro ALG 3020

MONTEVERDI — Madrigals for Five Voices — Roger Wagner. *Fumia La Pastorella; Chio Ami La Mia Vita; A Che Tormi II Ben Mio; Se Per Havervi Ohime; Almo Divino Raggio; Poi Che Del Mio Dolore; Donna S'il Miro Voi; Ardo Si Ma Non T'Amo; Amor Per Tua Merce; Arsi E Alsi; All' Hora I Pastori Tutti; Tra Mille Fiamme; Se Nel Partir Da Voi; Questa Ordi II Laccio; Usciam Ninfe Homali; La Vaga Pastorella; Filli Cara E Amato; Se Pur Non Ti Contenti; Baci Soavi E Cari; Ardi O Gela; Amo S'il Tuo Ferire.*

2. Angel 35668

OFFICIUM DEFUNCTORUM (Mass for the Dead) — Tomas Luis Victoria: The Netherlands Chamber Choir; Felix de Nolh, Cond. Burial Mass — at the Absolution and Burial.

3. Archive 3034 4D & 4 I

SOCIAL MUSIC IN ITALY AND THE FRENCH CHANSON Pro Musica Antiqua; Safford Cape, Cond. Includes 12 balletti by Gastoldi; 7 chansons by Jannequin. Balletti: *Il Contento; Il Premitato; L'Inamorato; Il Peacere; La Bellezza; Gloria d'Amore; L'Accesso; Caccia d'Amore; Il Martellato; Il Belhumore; Amor Vittorioso; Speme Amorosa.* Chansons: *Il estoit une fillette; Petite nymphe folastre; La Guerre (La Bataille de Marignan); Las! povre coeur; Le chant des oyseaux; Ma peine n'est pas grande; Au joli jeux.*

4. Archive 3038 7A

HENRY PURCELL — Saltire Singers and orch.; Hans Oppenheim, Cond. *How Pleasant is this Flowery Plain; When the Cock Begins to Crow; 'Tis Wine Was Made to Rule The Day; O What a Scene Does Entertain My Sight; Soft Notes and Gently Raised; O Sing Unto the Lord; In Thee, O Lord, Do I Put My Trust.*

5. Archive 3040 9B

THE WORKS OF JOHANN SEBASTIAN BACH — Thomanerchor Leipzig; Gunther Ramin, Cond. 3 Motets: *Singet dem Herrn ein neues Lied; Der Geist hilft unsrer Schwachheit auf; Furchte dich nicht, ich bin bei dir*

6. Archive 3041 9B

THE WORKS OF JOHANN SEBASTIAN BACH — Thomanerchor Leipzig; Inst. Ens.; Gunther Ramin, Cond. Motets: *Jesu, Meine Freude; Komm, Jesu Komm; Lobet den Herrn, alle Heiden.*

Recommended Listening for Choral Directors

prepared under the direction of

HAROLD A. DECKER

Director of Choral Activities, University of Illinois

7. Archive 3052 No. 3c

DUNSTABLE AND HIS CIRCLE — Pro Musica Antiqua; Safford Cape, Cond. Sacred motets for two and three voices, early instruments. *Ave Regina Coelorum; Sancta Dei Genitrix; Quam Pulchra es; Speciora facta es; Sancta Maria; Orosa Bella.*

Archive 3052 No. 3d

THE NETHERLANDS TO OKEGHEM — Secular chansons. *Fors Seulement; L'autre d'antan; Ma maistress et ma plus grande amye; Ma bouche rit; Petite Camusette.*

8. Archive 3053 4M

THE HIGH RENAISSANCE — The Elizabethan Age: Orlando Gibbons Anthems, Madrigals and Fantasies — Deller Consort. *O Lord, I lift my heart to Thee; Thus Angels sung; Almighty and Everlasting God; Oh my love, how comely now; O Lord, increase my faith; This is the record of John; What is our life; The silver swan; The Cries of London.*

9. Archive 3073 4D

SOCIAL MUSIC IN ITALY — Singgemeinschaft Rudolf Lamy; Rudolf Lamy, Cond. Includes 6 madrigals by Marenzio, 6 madrigals by Gesualdo. Marenzio: *Vezzosi augelli; Ahi, dispietata morte; Zefiro torna; Ecco piu che mai bellae; Scaldfai' il sol; O dolce anima mis. Gesualdo: Luci seren e chiare; Ecco moriro dunque; Io tacero; Dolcissima mia vita; Itene a miei sospiro; Moro lasso al mio duolo.*

10. Archive 3074 4F

THE HIGH RENAISSANCE — Domsingknaben; Theodor B. Keymann, Cond. Palestrina and Aichinger: Includes *Missa Papae Marcelli; Improperia; Stabat Mater.*

11. Archive 3075 4H

THE HIGH RENAISSANCE — German Lied; Berlin Motettchor; Gunther Arndt, Cond. Hans Leo Hassler — 10 Teutsche Gesang — *Nun fanget an, ein guts Liedlein zu singen; Jungfrau, dein schon Gestalt; Feinslied, du hast mich gefangen; Das herz tut mir aufspringen; Tantzen un Springen; Ihr Musici frisch auf!; Im kuhlen Maien. Leonhard Lechner — 7 Teutsche Lieder — O Lieb, wie suss und bitter; Die Music is eine schone Kunst; Die Music g'schrieben auf Papier; Mit Tanzen un mit Springen; Gott b'heide dich; Grun is der Mai; Ein edler Jager wohlgemut.*

12. Archive 3076 4K

THE HIGH RENAISSANCE — Orlan-

dus Lassus; Singgemeinschaft Rudolf Lamy; Rudolf Lamy, Cond. *Neun deutsche Lieder-Audite noval Der Bawr von Eselzkirchen; Hort zu ein news gedicht; Baur, was trazst im Sacke; Die fasznacht; Ist keiner hie; Der wein vor der thur; Ein meidlein zu dem brunnen gieng. Chansons, Madrigale, Villanelle — Je l'ayme bien; Un doux nenny; Helas, quel jour; Le tems passe Je soupire; En espoir vis; Or-sus, filles, que l'on me donne; Scas-tu dire l'ave?; Un dubbio verno; Hor vi riconfortate; s'io ti veddes' una sol; Io ti vorria conter la pena mia; Todesta: Matona mia cara; Echo: O la, o che bon eccho.*

13. Archive 3077 4K

THE HIGH RENAISSANCE — Orlanus Lassus; Aachener Domsingknaben, Aachener Domchor; Theodor B. Rehmann, Cond. Missa 8th Toni. 8 Latin Motets — *Tristis est anima mea; Justorum animae; Venite ad me omnes; Misere mei, Domine; Domine convertere; Improprium exspectavit; Superflumina Babylonis; Tuse sun coeli.*

14. Archive 3122 6A

GERMAN BAROQUE MUSIC — Norddeutscher Singkreis; Wilhelm Kamlah, Cond. Several 5 and 6 pt. one 7 pt. motets from *Geistliche Chormusik*. H. Schutz: *O Lieber Herre Gott; hat Gott die Welt geliebt; Ein Kind is uns geboren; Zweiter Teil; Gib unsren Furst'en; Verleih uns Freiden Genadiglich; Trostet mein Volk; Die Himmel erzahlen die Ehre Gottes; Das ist je gewiblich wahr; Sammelt Zuvor das Unkraut; Ich bin ein rechter Weinstock; Herr auf dich traeu ich; Selig sind die Toten; Die Mit Traenen saen; Ich Weih, dab mein Erloser lebt; So fahr ich hin zu Jesu Christ.*

15. Archive 3136

THE ITALIAN SEICENTO — Series A: *Monody and the Vocal Concerto*; *Sestetto Italiano. Adriano Banchieri: La Pazzia Senile (Madrigal Comedy).* Series B: Claudio Monteverdi, 7 Madrigals: *Lasciate mi morire; Ecco mormorar l'onde; O com' e gran martire; Dolcisimo uscignolo; Cruda Amarilli; O Mirillio; Al lume delle stelle.*

16. Capitol P 8324

FOLK SONGS OF THE NEW WORLD — Roger Wagner Chorale; Roger Wagner, Cond. Chorus, Soloists and Inst. Ens. Black is the Color; I've Been Working on the Railroad; Wayfaring Stranger; Cindy; I Wonder as I Wander; On Top of Old Smoky; Shenandoah; Skip

to Mah Lou; He's Gone Away; Drunken Sailor; Streets of Laredo; Blue Tail Fly; Sometimes I feel Like a Motherless Child.

17. Capitol PBR 8345

FOLK SONGS OF THE OLD WORLD

— Roger Wagner Chorale; Roger Wagner, Cond. Chorus, Soloists and Inst. Ens. Men of Harlech; All Through the Night; The Ash Grove, Loch Lomond; Flow Gently, Sweet Afton; The Blue Bells of Scotland; Greensleeves; Oh, Dear, What can the Matter Be; When Love is Kind; Oh, No John; Barbara Allen; Cockles and Mussels; The Minstrel Boy; Santa Lucia; La Vera Sorrentina; J'ai du bon Tabac; Il était une Bergere; Au Clair De La Lune; Frere Jacques; Adieu a la Jeunesse; Baile de Gaita; Du, Du, liegst mir im Herzen; Muss i denn; Lebewohl; O Tannenbaum; Die Lorelei; Jeg lagde mig sa silde; Gaaer jeg udi Skoven; Ack, Varmeland, du skona; Rosa.

18. Capitol P 8460

ECHOES FROM A 16th CENTURY CATHEDRAL — Roger Wagner Chorale; Roger Wagner, Cond. Victoria; Vere Languores; Ave Maria. Sweelinck; Hodie Christus Natus Est. Palestrina; Alma Redemptoris Mater; Agnus Dei from Missa Brevis; Super Flumina Babylonis. Josquin des Prez: Ave Vera Virginitas. Viadana: Exultate Justi. Nanini: Diffusa Est Gratia. Hassler: Dixit Maria; Cantate Domini; Kyrie, Sanctus, Benedictus, Agnus Dei from Missa Secunda.

19. Columbia ML 5159

MADRIGALS — New York Pro Musica Antiqua; Noah Greenberg, Cond. Monteverdi: Lagrime d'Amante Al Sepolcro dell'Amata; Si Chio Vorrel Morire; Ohime; Io Mi Son Giovinetta.

20. Columbia ML 5411

MUSIC OF HEINRICH SCHUTZ — Robt. Craft Ens.; Robert Craft, Cond. 4 solo voices, 2 violins, viola, 2 oboes, 4 trombones, continuo, SATB chorus used for Es ging ein Samann Aus; Zu Sain Seinen Samen. Record also includes Attende, popule meus; Du Schalknecht; for small inst. ens., bass and tenor solo.

21. Composer's Recordings, Inc.

CRI 102

LAMENT FOR APRIL 15 — David Randolph Singers, David Randolph, Cond. Ulysses Kay: How Stands the Glass Around? What's in a Name? Kurt List: Remember. Avery Claflin: Design for the Atomic Age; Lament for April 15; The Quanle Wangle's Hat. Charles Mills: True Beauty. Halsey Stevens: Like as the Culver on the Bared Bough. Edward Canby: The Interminable Farewell. Daniel Pinkham: Folk Song, Elegy; Madrigal. Judith Dvorkin: Maurice Carter Harman: A Hymn to the Virgin.

22. Decca DL 9409

SPANISH MUSIC OF THE RENAISSANCE — Pro Musica Antiqua; Noah Greenberg, Cond. Riva-Flecha: Anima mea; Vox dilecti. Morales: Pastores dicite, Kyrie and Agnus Dei (from Missa de Beata Virgine). Flecha: Teresica hermana; Que farem del pobre Joan. Gombert: Dezilde al caballero. Anon.: E la don don; Vesame y abracame.

23. Decca DL 9627

MONTEVERDI — Vocal and Inst. Ens. Nadia Boulanger, Cond. O Mirtillo, Mir-

ACDA Vignettes

THE CHORALETTES

Among material received this summer for Choral Vignettes comes this interesting article from Lee S. Keding, Director and Founder of "The Choralettes" of Lamar Senior High School at Houston, Texas. With a long list of achievements and awards since their organization in 1950, The Choralettes appeared with John Wayne during "The Alamo" awards night and participated as part of the world premiere of "The Tomboy and the Champ" produced by Universal Studios, Hollywood, California.

They have appeared in joint concert with the Dartmouth College Glee Club before going to Washington, D. C. last year to appear as the feature attraction at the famous National Cherry Blossom Festival. While there, the group was invited by the Vice President of the United States, Lyndon B. Johnson, to come to the LJB ranch at Johnson City, Texas, to sing for and entertain German Chancellor, Dr. Konrad Adenauer, and his party. The Chancellor was delightfully impressed by the group and he invited them to be his guest in Bonn, Germany, and declared a holiday for the Choral-ettes.

With many other appearances to their credit, the group and their director was awarded a plaque and citation by the Houston Sales Congress as "Ambassadors from Texas to the Nation and the World". The Governor of Texas, the Honorable Price Daniel, delegated "The Choralettes" as his official representatives to the Cherry Blossom Festival.

till' anima mia; Era l' anima mia; Damigella uscignolo; Interrotte Speranze; A un Giro sol de bell' occhi lucenti; Quel sguardo sguardo sdegnosetto; Su, Su, pastorelli vezzosi; Qui rise Tarsi.

24. EMS 213A

ANTHOLOGY OF MIDDLE AGE AND RENAISSANCE MUSIC, Vol. 13 — Pro Musica Antiqua; Safford Cape, Cond. Josquin des Prez: Parfond Regretz; Douler me bat; Faute d' argent; Je me Complains de min amy; Bergerette Sa-voyenne; La deploration de Johannes Okeghem.

25. Epic LC 3231

IGOR STRAVINSKY — Netherlands Chamber Choir; De Nobel, Cond. Includes Ave Maria (Motet); Mass; Pater Noster (Motet).

26. Everest LPBR 6059

THE WORKS OF LILI BOULANGER — Orch. Lamoureux, Chorale Elizabeth Brasseur, Igor Markevitch, Cond. baritone and tenor soloists. Psaume 24; Psaume 129; Psaume 130.

To give ACDA members a better insight into the group, we quote from the data and information sheet on The Choralettes which has defined the aims, purposes, and organization clearly and succinctly.

Purpose

To make Choral Music more enjoyable. To displace a proposed girl's drill team and marching pep squad.

Motto

"In Harmony There is Unity."

Membership

One hundred and twenty young ladies.

Musical Style and Types Performed

Medleys arranged by the director based on favorite selections heard in some of the finest musical shows; variations on popular ballads and semi-classics. Many classical selections of the old masters as arranged for Girl's Chorus.

Special Staging, dress and dance routines are utilized to enhance medley selections.

Attire

Fall and Winter (daytime appearances): White blouse and black skirt with white gloves and heeled black shoes.

Spring and Summer (daytime appearances): Pastel dresses of variegated colors. Each young lady chooses the color of pastel dress to blend with the color of her hair and eyes. White gloves and heeled black shoes.

Evening Attire (all seasons): White short formal and clear plastic heeled shoes.

27. London 5524

MUSIC FOR THE FEAST OF CHRISTMAS — Choristers of Eli Cathedral and the Renaissance Singers; Michael Howard, Cond. Gaustun: Rejoice in the Lord Alway. Gibbons: This is the Record of John. Amner: O Ye Little Flock. Messiaen: Les Anges. Palestrina: Dominum Dixit: Plainsong: Dies Sanctificatus. Sweelinck: Hodie Christus Natus Est. Byrd: A Heavenly Fruit, An Earthly Tree. Handl: Resonet in Laudibus. Anon.: Eya Martyr Stephene. Victoria: O Quam Gloriosum Est. Plainsong: Vox in Rama. Dufay: Plainsong, Salrette Flores Martyrum. Anon.: The Coventry Carol.

28. London CM 9146

A CEREMONY OF CAROLS — Copenhagen Boy's Choir; Harp, Enid Simon; Mogen Woldike, Chormaster, Benjamin Britten, Cond. Britten: A Ceremony of Carols; A Simple Symphony.

29. London OL 50166

COME YE SONS OF ART — St. An-

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Technique & Psychology

—Continued from Page 3

forget about the mikes. The director should conduct, not preach. He should not lecture. The students know what to do by this time if they have been properly rehearsed. It is too late to rehearse during the session. Let the choristers enjoy the session and not make it labored. If the conductor is in a relaxed mood, the students will feel relaxed.

Sequence of Selections: The first selections should be those with a medium or low tessitura. The music should not be too complicated: use homophonic rather than polyphonic texture at the beginning of the session since generally, homophonic music enables a group to achieve proper blend and balance of parts more readily. Likewise, the music should be rather "easy" in the early stages of the session. Gradually progress to the more difficult selections as the session moves along. I always begin recording with a light rhythmic piece which employs diatonic progressions and easy intervals.

Finesse: Perform with perfection in mind. Good tonal quality, intonation, diction, blend, good effect, enthusiasm and interpretation all contribute to achieving perfection. If the selection is sacred, be sacred in spirit; if the composition is happy and gay, be happy and gay. Maintain the spontaneity of a public performance.

Recording Method: Before the first "take" remind the singers to do their best. Mention that the first take will be a test which is necessary to achieve balance, timing and "to see how it fits on the record." The idea is to keep the students relaxed. The following procedure will prove advantageous for the director. 1) Record a set of three pieces. 2) Record the same set of three pieces again. 3) Listen to the play-backs of both sets of the same three selections. 4) Select the performance of each piece that is acceptable. 5) Begin a new set of three selections (set two) and use the same procedure as outlined in numbers one through four. 6) For set three, repeat pieces from set one and two that were not selected for the record, plus any new additions to complete a set of three or four selections. Finally, repeat the procedure until the recording is completed. In a recording session, many times directors reach for performance quality that is not the normal proficiency of the recording group. The conductor should record the selections as the above outline recommends. He should then try to improve the quality of each piece and stop at the point where the "weaker"

ones are equal to the best, and then assume that this is the level of the group. Thus the choir will have an album that is superior in enthusiasm and perfection.

Ten Minute Break: Rest periods are necessary in a lengthy session both for physiological and psychological reasons. The following rules should be adhered to during recording: 1) Record no more than one hour at a time. 2) If the students feel tired, take a break. Tired bodies mean tired voices. 3) If tension builds, excuse the students for a few minutes. 4) If the choir is not performing up to standard, let the members relax for a few minutes. Keep in mind that one of the main objectives during the session is to put the choir at ease and let them see some progress early. Likewise, do not wear the singers down where they lose their enthusiasm before achieving a "perfect" take. Fatigue makes each selection a labored effort. It will behoove the director to get more numbers moving earlier in the session rather than after the singers are exhausted. Constant repetition takes the edge off a performance and students soon lose their enthusiasm for a particular composition. Dwelling on several aspects of a selection only opens the gate for other errors. I have known cases where a conductor repeats a selection over and over to improve one attack, only to discover that the attack problem was solved but the intonation began to suffer.

Recording Hours: Do not record during the morning hours. Rasp voices, breathiness, limited range and intonation are some of the problems connected with morning sessions. If time limitations dictate morning activity, begin at approximately 11:00 a.m. to secure recording balance. Then excuse your singers at noon for lunch, and begin actual recording at about 1:00 p.m. Recording sessions during the afternoons and early evenings are most fruitful for voices. The major portion of a session should be accomplished during these hours.

The Recording Play-back: With a professional recording company, the director will have the advantage of high fidelity play-back at sufficient volume for the entire choir to hear. If local recording is used, then this may not be possible. However, listening to a play-back is the great "lesson" of the recording session and is an exciting learning process. It is important that the singers listen to these play-backs so they can hear their mistakes. The conductor should indicate these errors in his score, then follow-up by a short critique. Students are excellent critics and it is, therefore, not necessary or even advisable to mention every mistake. Diction is one of the major problems during a session. One might

list the services of a friend who is not familiar with the text. Invite the person to listen to play-backs and then ask him if all the words are clearly understood. The director and students know each word and being subjective human beings, often insert words during a play-back that may be difficult for the average listener to understand. The technical problem lies in the consonants. Distinctness of utterance depends upon the consonants. Clearly articulated consonants help to express the full values of the song. They also focus and project the singer's tones.

Sample Pressing After the Session: Whether the tape recording is accomplished by amateur or professional engineers, before ordering the records be sure to audition the tapes carefully so that the quality of the performance and the engineering is satisfactory. If one does not have an opportunity to study the tapes carefully, or has questions concerning the performance as it will be on the disc, ask the record company for an acetate before manufacturing. There is a moderate charge and from this acetate, one can review the program and have the record company make any changes desired. An acetate is a record taken directly from the tapes before the metal master plates are made, whereas, a test pressing is a record taken from the metal master plates. The director may wish to re-arrange the order in which the selections will appear on the record. (Keep in mind the choice of key as the selections are listed. A piece in Eb should not be followed by a composition in E.) It is less expensive to change the order of pieces from acetates than from test pressings. Changes in the order of selections can be made before the metal master is manufactured, and therefore, must be done by working with acetates. There can be no changes made on test pressings since this necessitates scrapping the metal master and making a new one. Thus all decisions should be arrived at before the metal master and test pressings are made, otherwise the group having the recording done will encounter extensive production costs which will radically increase the cost of each record, especially when only a few hundred are pressed.

In addition to the points already mentioned, those teachers giving serious consideration to recording should keep in mind such items as specifications for records and guarantees regarding the agreements with the recording company; the payment of federal excise taxes, royalties, merchandising and reproduction rights. Furthermore, the preparation of the record jacket and record labels is a problem which requires extensive thought. Most professional recording companies will take care of these items or will offer helpful advice.

Recommended Listening

—Continued from Page 5

thony Singers; L' Ensemble Orchestral de L'Oiseau; Anthony Lewis, Cond. 2 soprano, 2 counter-tenor, 2 tenor, 1 baritone soloist. Purcell; Come Ye Sons of Art. Lully: Misere.

30. Overtone LR4
COLLEGium MUSICUM SCHOOL OF MUSIC: YALE UNIVERSITY, Vol. I. Paul Hindemith, Cond. Monteverdi: Lagrime d'Amante al Sepolco dell' Amata. Weekes: A Sparrow-Hawk Proud; O Care Thou Will Dispatch Me; Hence Care, Thou art Too Cruel. Gesualdo: Io Pur Respiro; Dolcissima Mia Vita. J. S. Bach: Singet dem Herrn ein neues Lied.

31. Pathe DTX 247
FAURE, BARTOK, HONEGGER, POULENCE. — Orchestra National de la Radiodiffusion Francaise; Children's voices and soloists. Henriette Roget, organ. Faure: Messe Basse; Tantum Ergo, Op. 65, No. 2. Bartok: Six Chants Populaires Hongrois. Honegger: Cantique de Paques. Poulenc: Litanies a la Vierge Noire.

32. Vanguard BG 551
LAMENTATIONS OF JEREMIAH THE PROPHET AND FIVE HYMNS FOR ALTERNATING PLAINSONG AND POLYPHONY — Thomas Tallis. Deller Consort; Alfred Deller, Cond.

33. Vanguard VG 581
PROCESSIONAL AND CEREMONIAL MUSIC — Gabrilli. Gabrielli Festival Chorus and Orch. Edmond Appia, Cond. Sancta et Immaculata Virginitas; O Magnum Mysterium, Nunc Dimittis; Angelus Ad Pastores; O Jesu Mi Dolcissime; Exaudi Deus; Hodie Completunt; O Domine Jesu Christe; Inclina Domine.

34. Vanguard GB 611
GIOVANNI GABRIELLI: SACRAE SYMPHONIAE AND CANZONI — Choir and Brass Ensemble of the Gabriele Festival; Anton Heller, organ; Hans Gillesberger, Cond. Jubilate Deo; Beata es Virgo Maria; Iam Non Dicam; Domine Exaudi Orationem Meam; Laudate Nomen Domini; Canzone Per Sonar Primi Tone; O Quam Suavis, Hodie Christus Natus Est; Sonata Pian E Forte; Dilligam Te Domine; Canzone Duodecime Tone; Audi Domine Hymnum.

35. Westminster XWN 18165
ORLANDO GIBON'S TUDOR CHURCH MUSIC — King's College Chapel Choir; Boris Ord, Cond.; Hugh McLean, Organist. Song 44: Veni Creator; Proper Psalm; Magnificat from the Short Service; Nunc Dimittis from the Short Service; O God the King of Glory; Almighty and Everlasting God; O Lord in thy Wrath Rebuke Me Not; Hosanna to the Son of David; O Lord Increase My Faith; O Clap Your Hands; God is Gone Up.

36. Westminster XWN 18764
TOMKINS AND MORLEY MADRIGALS — The Golden Age Singers; Margaret Field-Hyde, Cond. Weep No More, Thou Sorry Boy; Yet Again, As Soon Revived; When David Heard; Phyllis, Now Cease to Move Me; Too Much I

Once Lamented; Fusca, In Thy Starry Eyes; See, See the Shepherd's Queen — Tomkyns. Morley: In Dew of Roses; Arise, Get Up, My Dear; Leave Now, Mine Eyes Lamenting; Fire! Fire!; Lady, If I Go Through Grief; Hark, Jolly Shepherds; I Go Before My Darling; O Grief, Even on the Bud; In Every Place; My Bonny Lass, She Smileth; Now is the Month of Maying.

37. Westminster XWN 18765
MONTEVERDI MADRIGALS — Golden Age Singers; Margaret Field-Hyde, Cond. Fumi La Pastorella, Lamento d'Arianna; Baci Soavia Cari; Su, Su, Su; Pastorelli Vezzosi; Tra Mille Fiamme; Tutte Le Bocche Belle; Luci Serena E Chiara; Rimanti In Pace; Sfogava Con Le Stelle; Zefiro Torna E' Bel Tempo Rimena.

38. Westminster XWN 18784
TWO GREAT MOTETS — Phillippe Caillard Vocal Ens.; Jean-Marie Leclair Inst. Ens.; Louis Fremauz, Cond. Michel-Richard De Lalande: Exaltabo te, Deus Meus Rex; Missi Dominus.

39. Westminster XWN 18898
MOTETS FOR DOUBLE CHORUS, BRASS AND ORGAN — Phillippe Caillard Vocal Ens.; Chorales "A Coeur Joie" de la Region Parisienne; Brass Ens. of the Musique des Gardiens de la Paix de Paris; Phillippe Caillard, Cond. Includes — Praetorius: Trium Puerorum. J. C. Bach: Ich lasse dich nicht. Scheidt: Duo Seraphim Clamabat. Schutz: Superemem Omnem Scientia.

40. Word W 4001
THE AUGUSTANA CHOIR — Henry Veld, Cond. Britten: Hymn to St. Cecilia. Brahms: Der Bucklighet Fiedler. Dawson: There is a Balm in Gilead. J. Michael Bach: What Can Life Be But a Shadow? Vaughan-Williams: Lord, Thou Hast Been Our Refuge. Swedish Folk Song: Tryggare Kan Ingen Vara.

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NEWS NOTES

Howard Ellis of the School of Music, University of Wichita at Wichita 8, Kansas, has been appointed the new Editor of the Kansas Music Review. If your State publication is not exchanging issues with the Choral Journal, check with your state editor to get them on the list.

* * *

Kenyard E. Smith, formerly of Great Falls, Mont., High School, has been appointed Director of Choral Activities at the Montana State University Division of Fine Arts at Missoula, Montana.

* * *

Mr. and Mrs. Ned R. DeJournett, both graduates of Marshall U. at Huntington, W. Va., have joined the Mountaineer contingent in Florida. Ned, who was director of choral organizations at the Gallia County High School at Gallipolis, Ohio, is now teaching at Lake Worth, Florida. Sue is also employed in the Lake Worth schools after teaching in Ohio the past few years. Welcome to the Sunshine State from your editor and former teacher.

* * *

To get a rough idea of how ACDA is progressing, check the 1961 Music Journal list of choral directors. It may give you an idea of some of the "needed" directors to help swell our ranks and make ACDA an even greater nationally important organization.

NEW MEMBERS

Marlin Asplin, 2492 Walce Drive, Pontiac, Mich.

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Richard T. Sunderland, Chamberlain High School, Twinsburg, Ohio

Kenyard E. Smith, Dir., Choral Activities, Montana State University, Missoula, Montana

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